ritual appurtenances ascribed to Cellini: the Florentine Jews appreciated the iron-work of Niccolo Grosso, "II Caparra "; and it is certain that Rembrandt was supported by those Jewish neighbours of his, in whom he shewed such great interest.

It was only with the nineteenth century that Jews had the opportunity to shew their artistic appreciation freely. At once they stepped into the front rank of artistic patrons. Once more, it is inevitable that a beginning must be made with the Rothschild family, who patronised artists of every sort with a magnificence which recalled the Italian merchant-princes of the Renaissance. In volume after volume of recent reminiscences it is possible to read enthusiastic appreciation of their munificence and taste. But there were many more—the Bischoffsheims and the Sterns and the Wertheimers and the rest. Among the great English collectors of an earlier date may be mentioned Ralph Bernal, son of a pillar of the Spanish and Portuguese synagogue in London, who was without doubt the outstanding connoisseur of early Victorian times, and assembled a noble collection of works of art, which even to-day is spoken of by experts with respect. More recent in their memories is Henry Oppenheimer, whose collection of Old Master Drawings was perhaps the most comprehensive ever brought together by a private individual. His business associate, Marten Erdmann, of New York, built up a collection of mezzotints unequalled for range of examples and

discrimination of choice. The collector is of greater significance when he becomes a benefactor: and many are the Jews who have taken measures to ensure that the treasures in which they took delight during their lives should be accessible to a larger circle after their deaths. Most of the great art-centres of the world exemplify this fact. The Ca d'Oro—that magnificent, treasure-filled Renaissance palace on